BOSWORTH EDITION

No 1088

PROGRESSIVE MELODIES FOR HARMONIZATION

by

HAROLD COLOMBATTI

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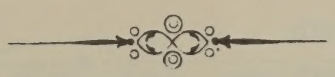
INTRODUCTION.

Passing notes have been freely used in these melodies, as it is the Author's firm conviction that, if a feeling for harmony is to be developed, the student must be given real tunes to harmonize, and real tunes *must* have passing notes.

It will also be found that modulation has been introduced early. This again is because all real music modulates. It will be evident that certain progressions form the foundation of all harmony. The student will find such progressions suggested over and over again in these melodies, and no apology is needed for this repetition.



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PART I.

DIATONIC HARMONY.

Triads. Root Position.

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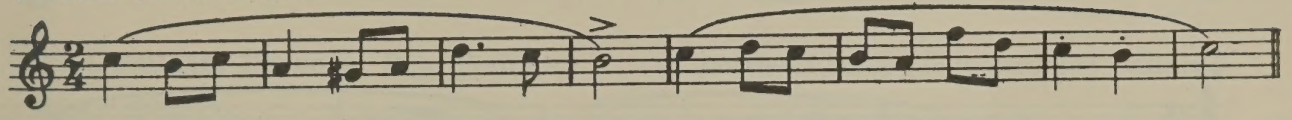

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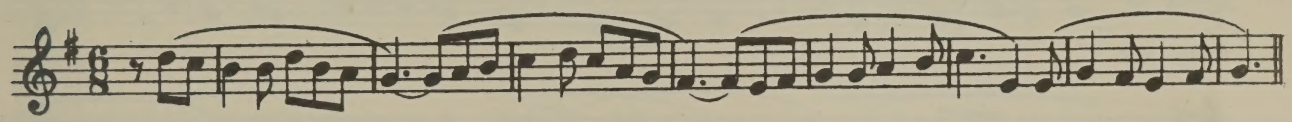

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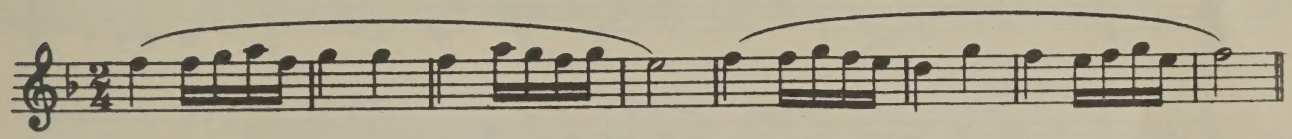

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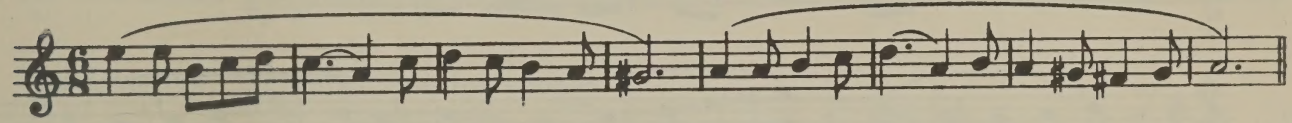

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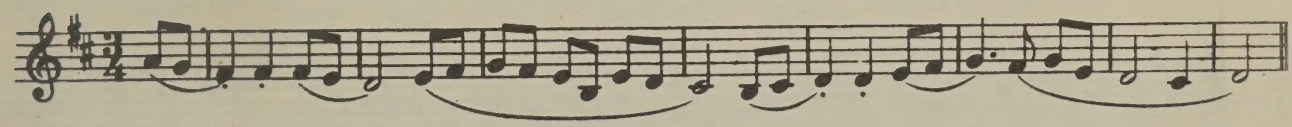

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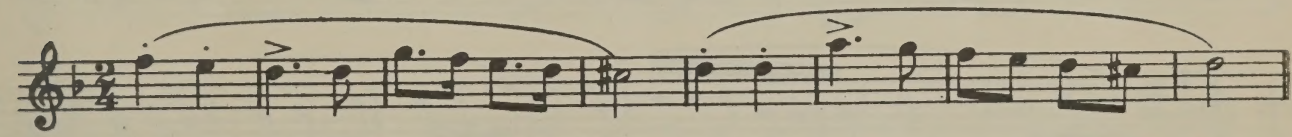

Triads. First Inversion.

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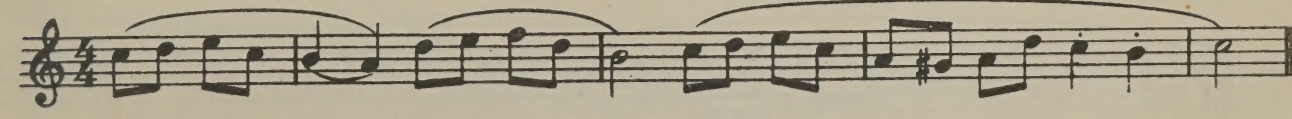

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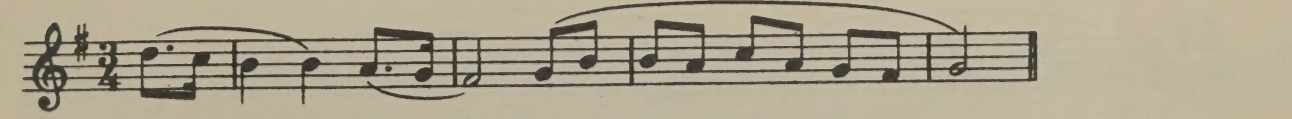

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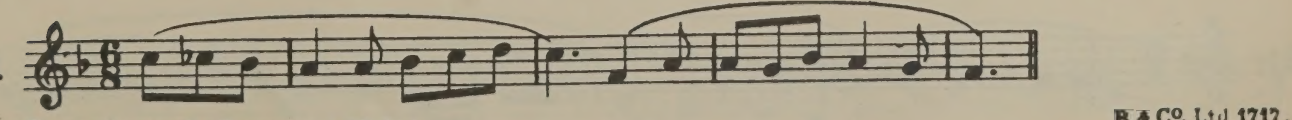

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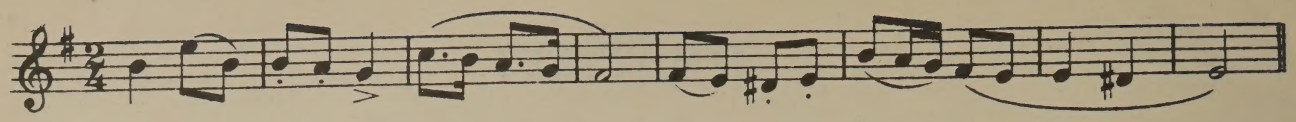

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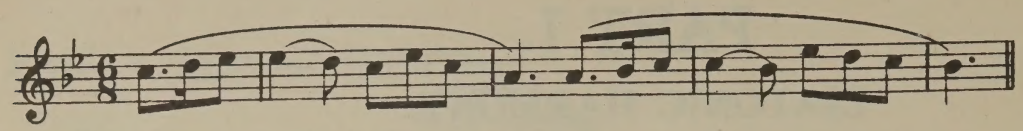

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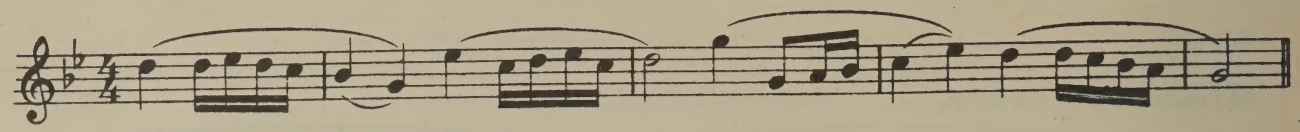

Triads. The Cadential Second Inversion.

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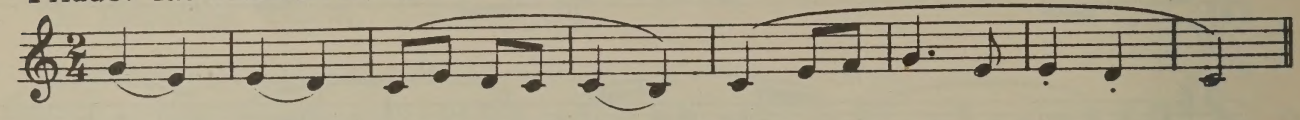

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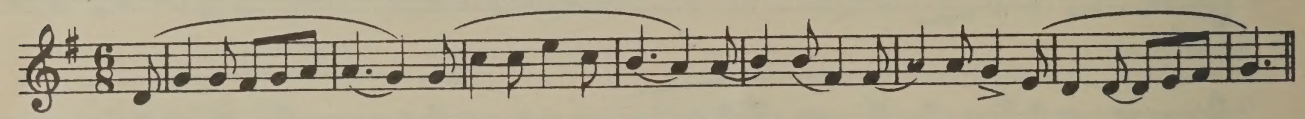

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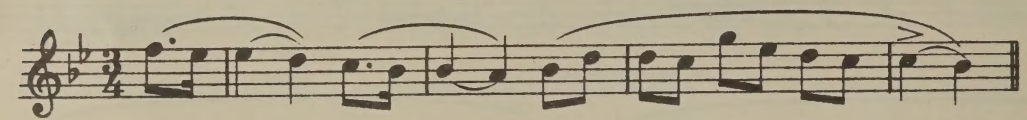

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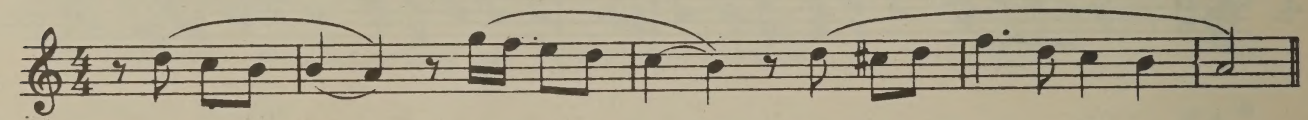

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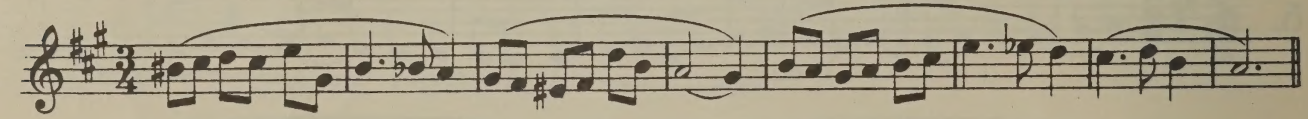

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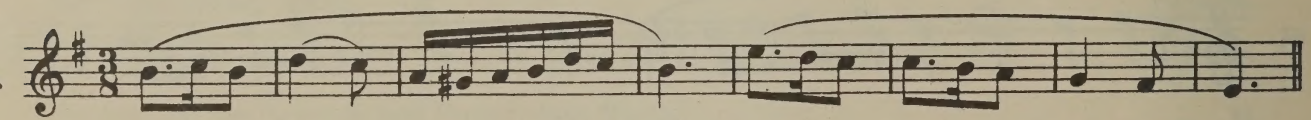

Triads. The Passing Second Inversion.

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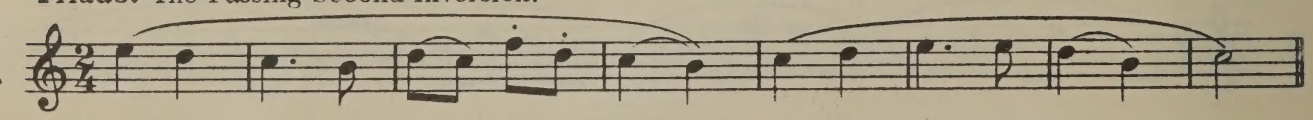

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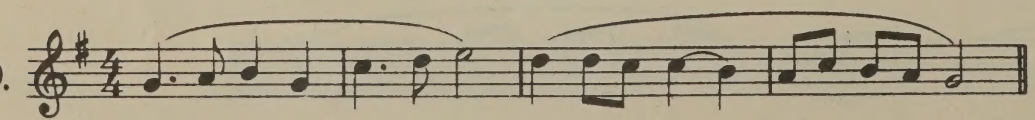

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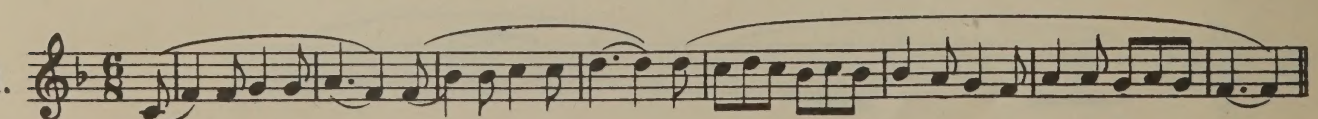

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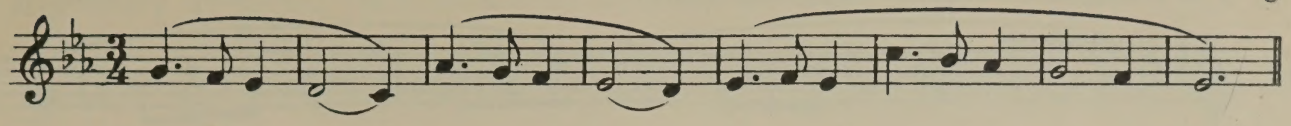

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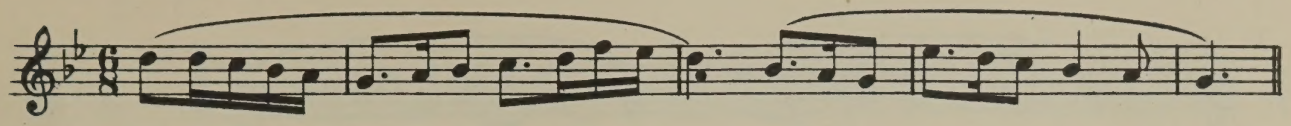

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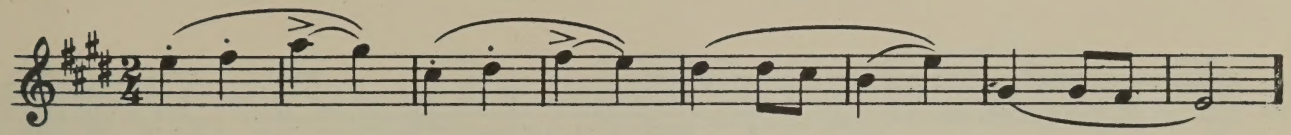

The Dominant Seventh. Root Position.

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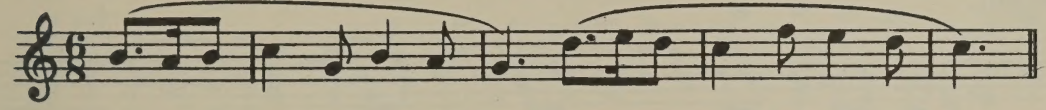

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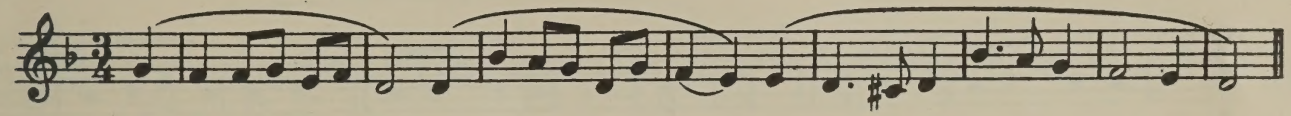

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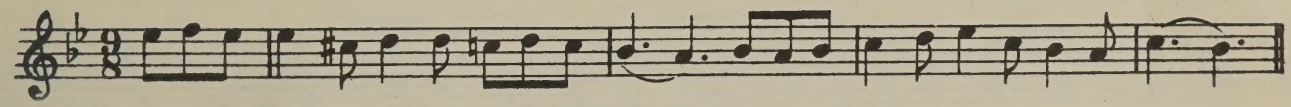

The Dominant Seventh. First Inversion.

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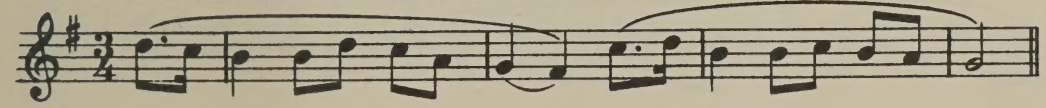

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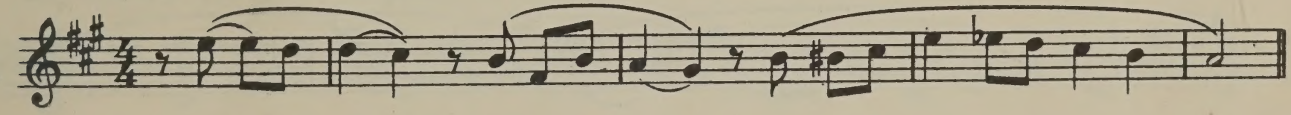

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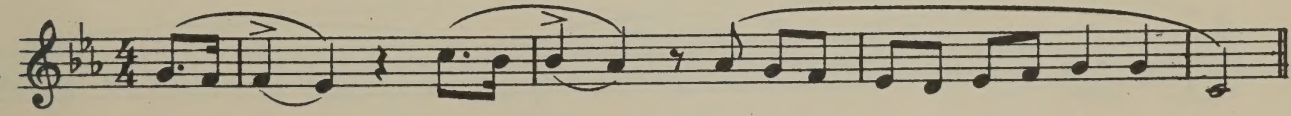

The Dominant Seventh. Second Inversion.

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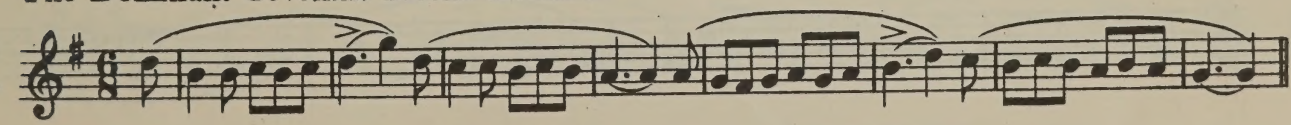

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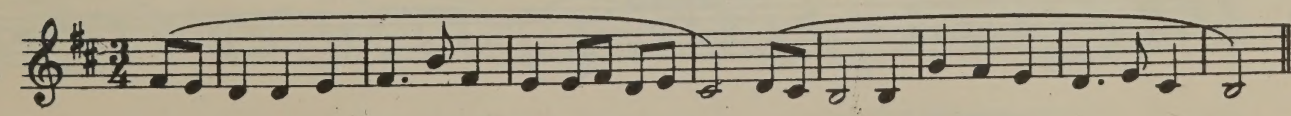

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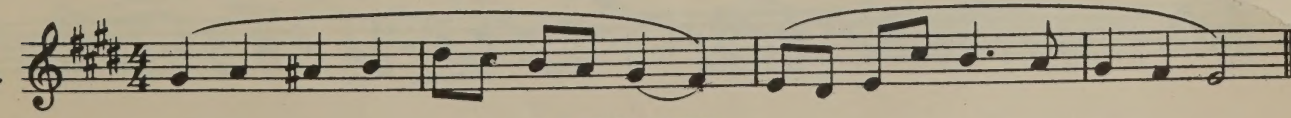

The Dominant Seventh. Third Inversion.

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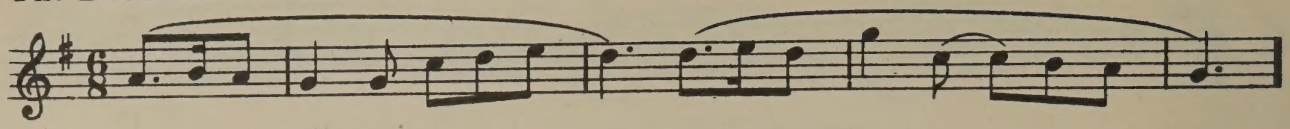

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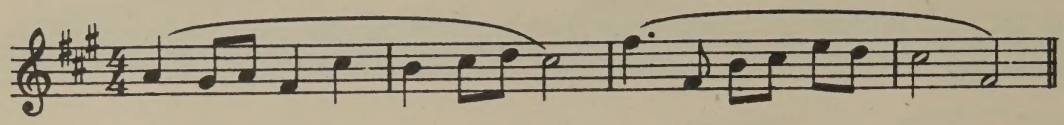

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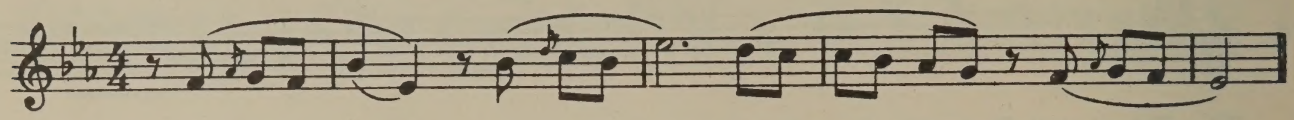

Easy Modulation.

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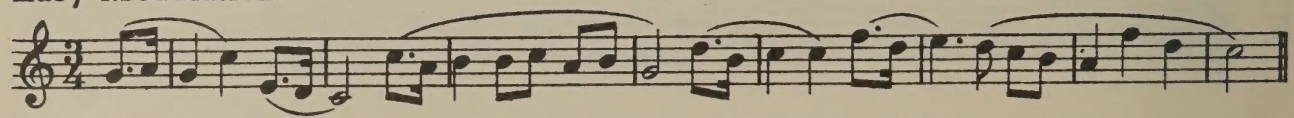

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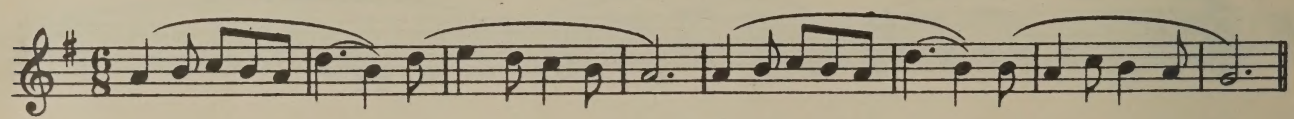

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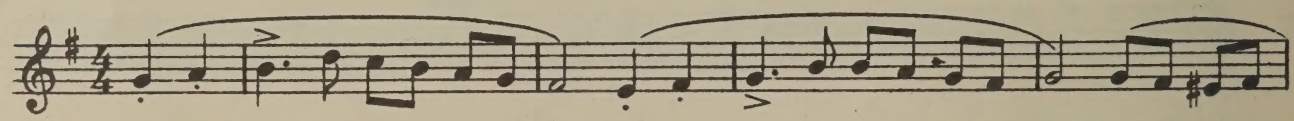

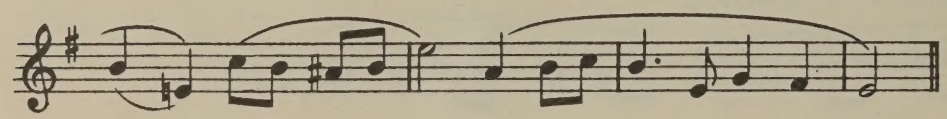

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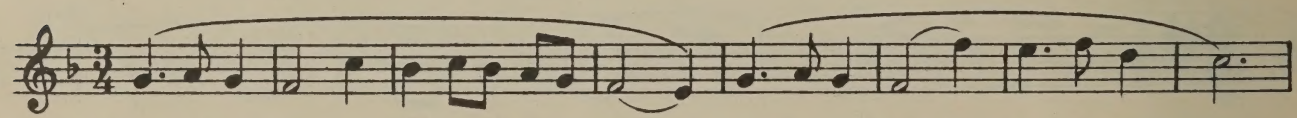

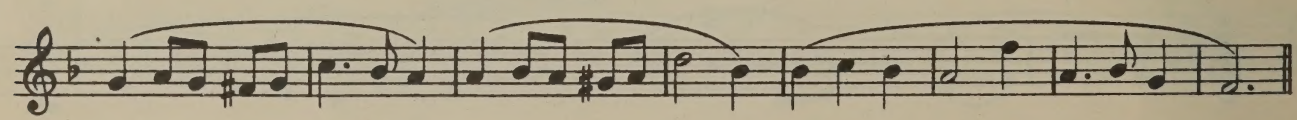

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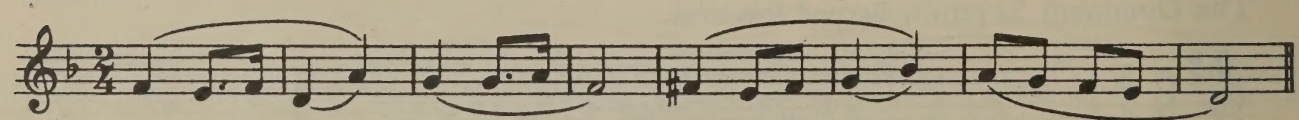

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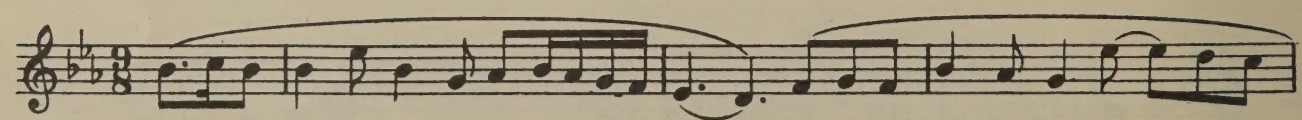

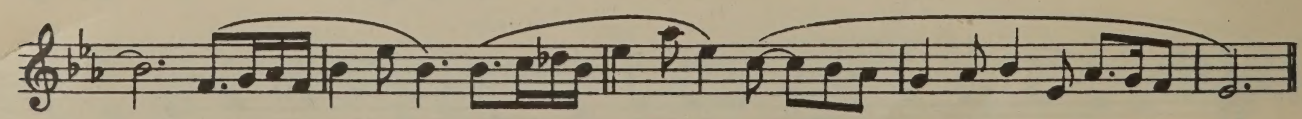

Secondary Sevenths. The Seventh on the Supertonic and its Inversions.

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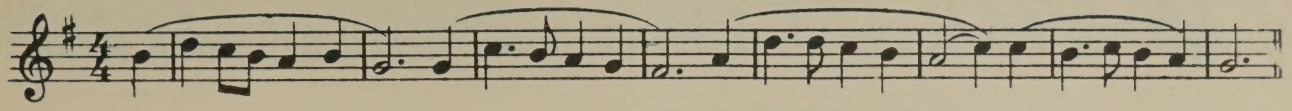

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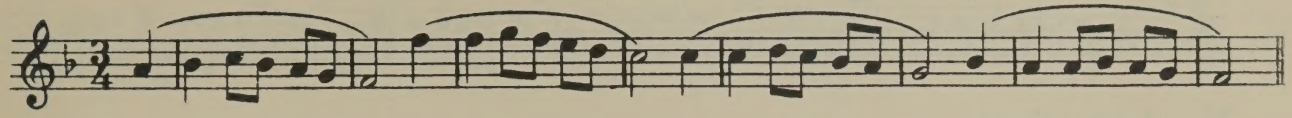

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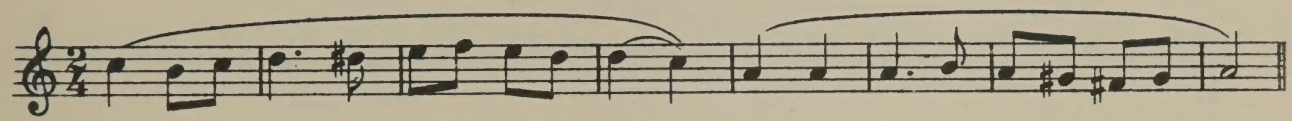

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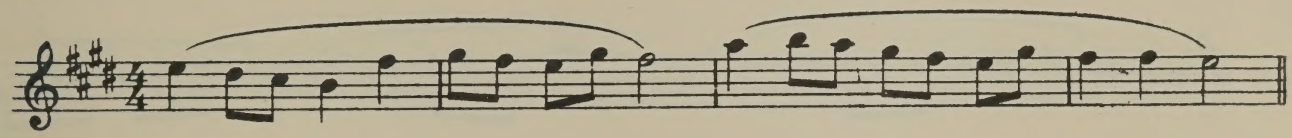

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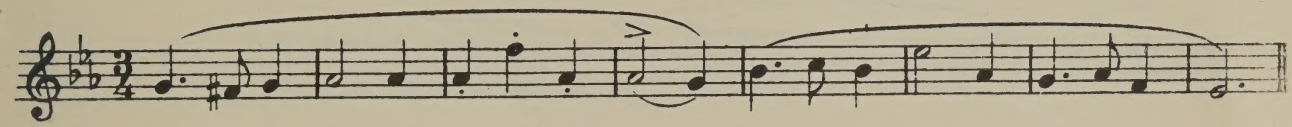

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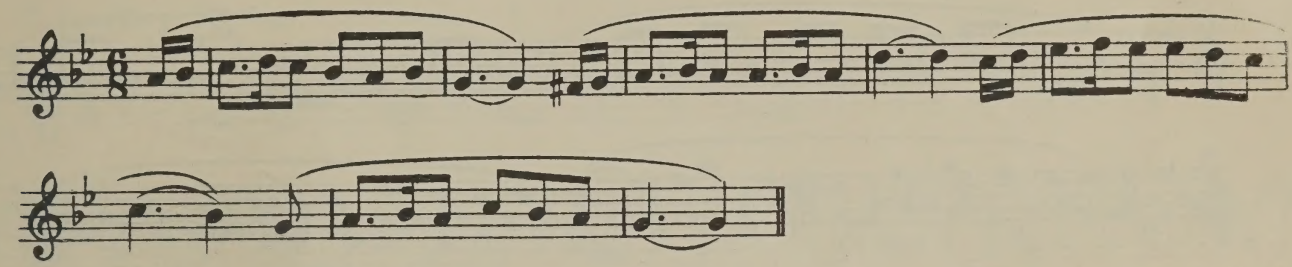

Secondary Sevenths. Sequence of Sevenths.

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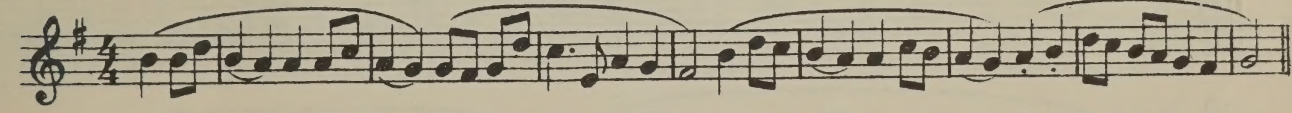

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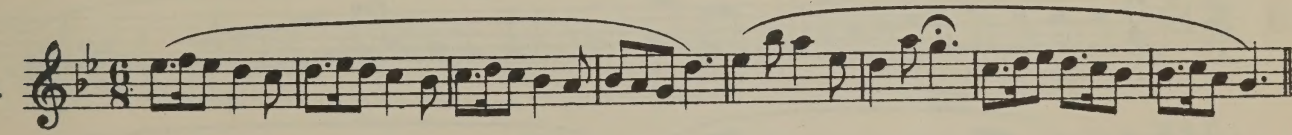

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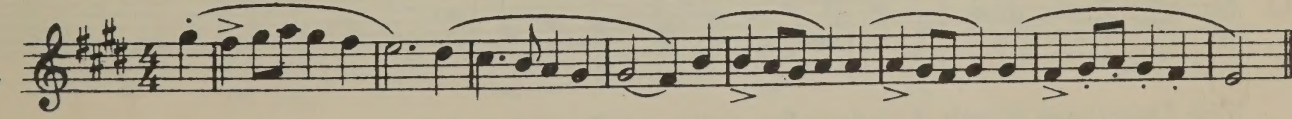

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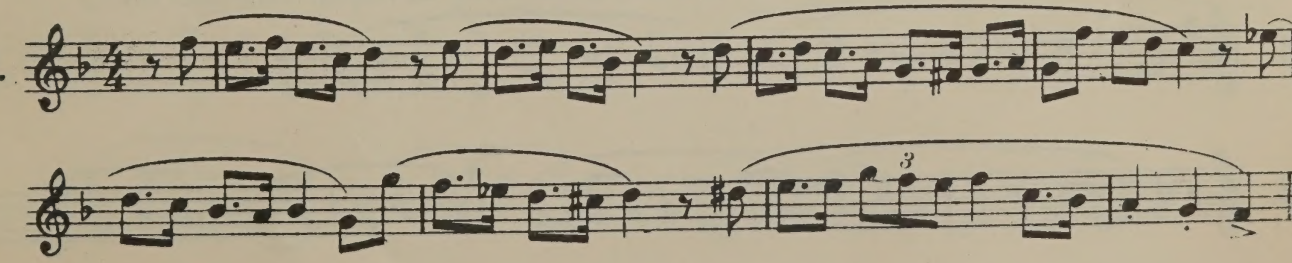

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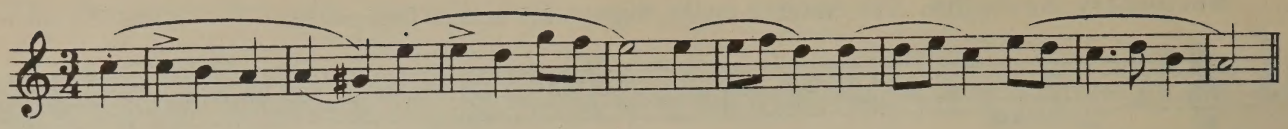

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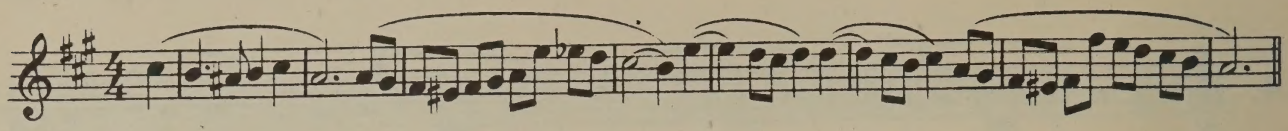

The Added Sixth.

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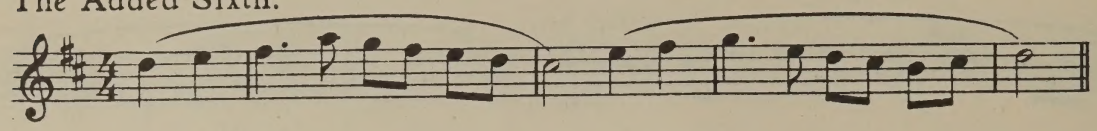

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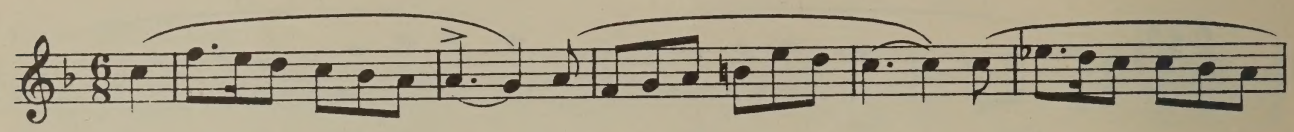

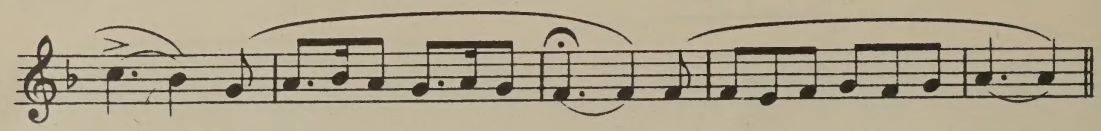

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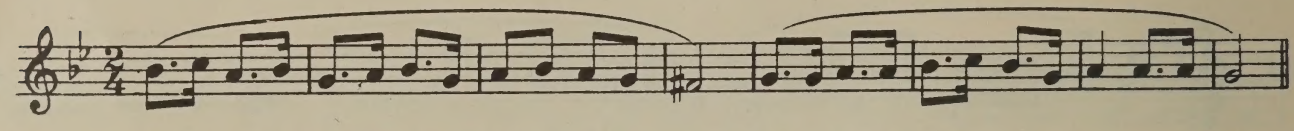

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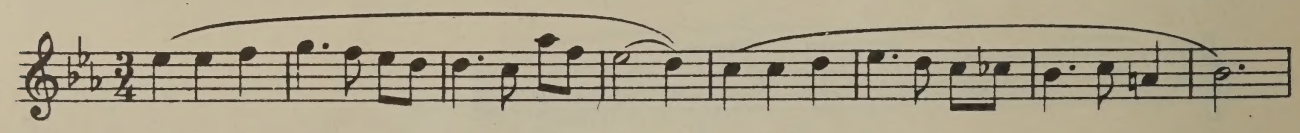

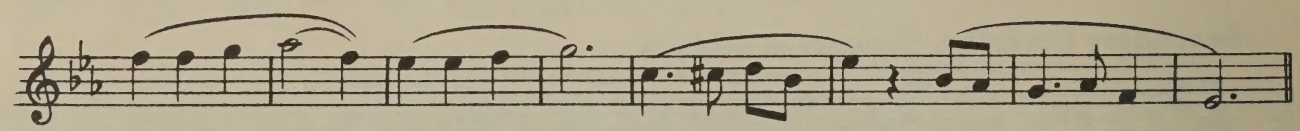

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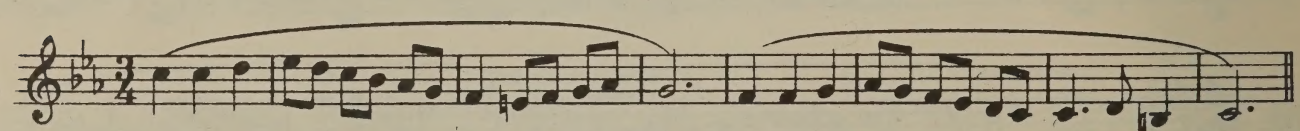

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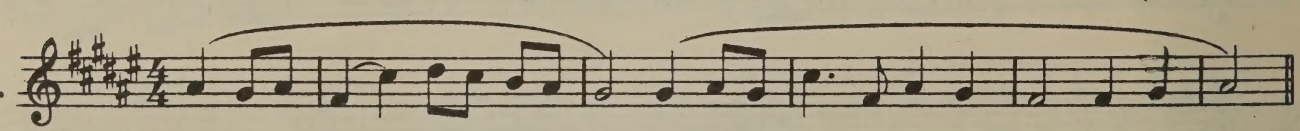

The Dominant Ninth, Leading Seventh and Diminished Seventh. (Dominant Root.)

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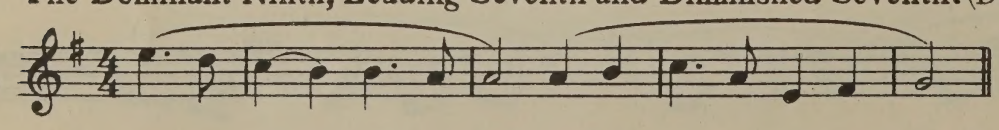

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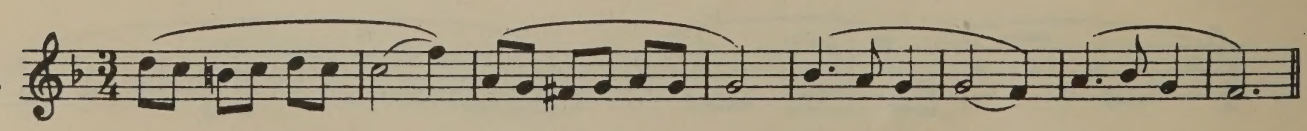

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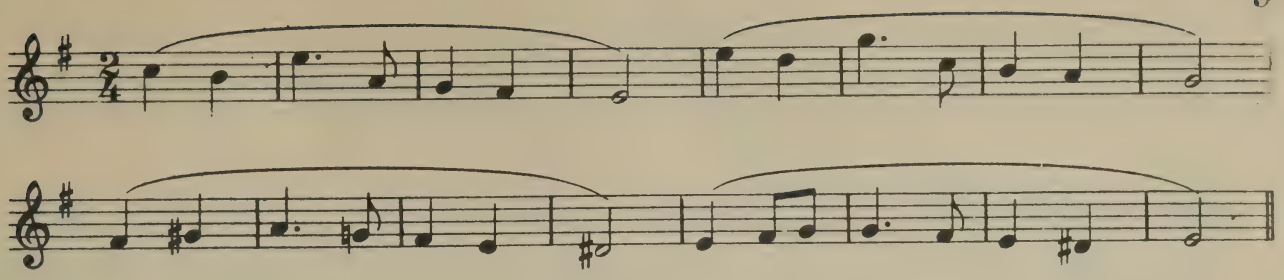

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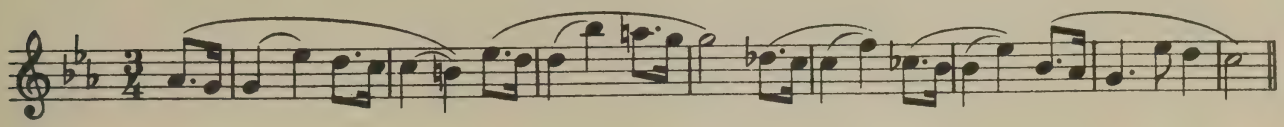

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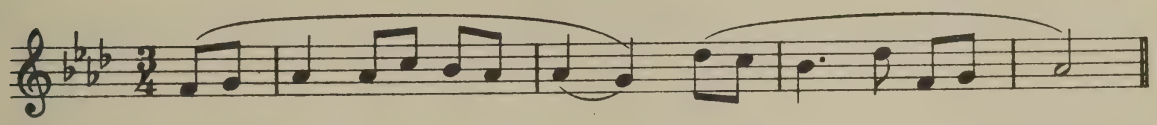

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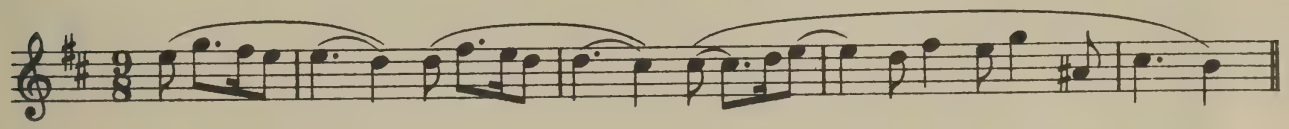

Secondary Ninths.

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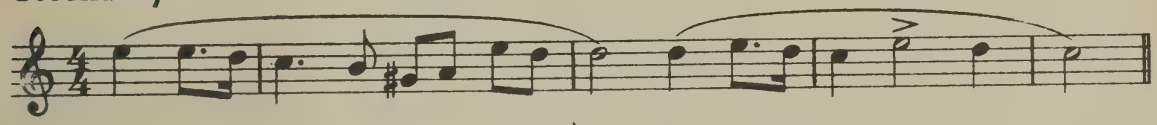

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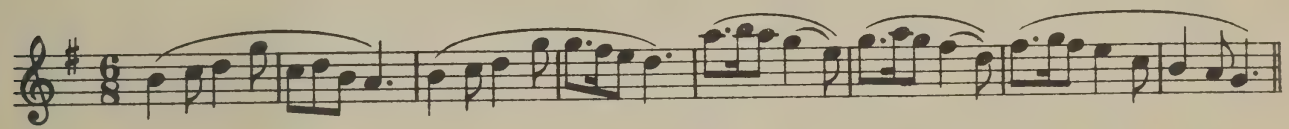

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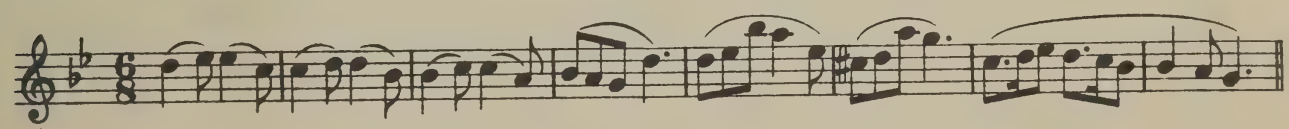

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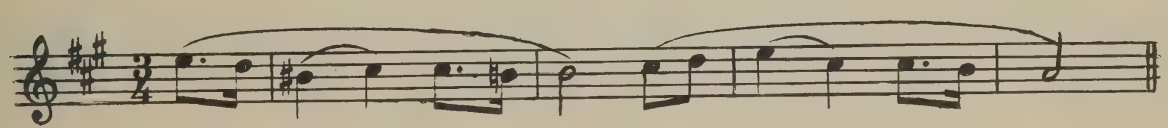

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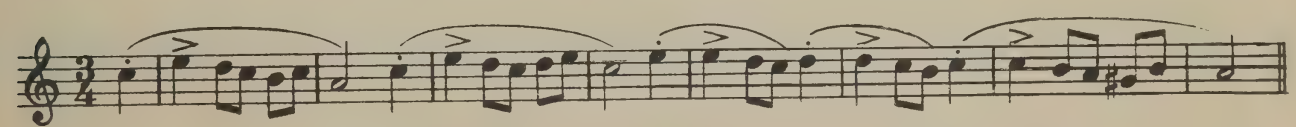

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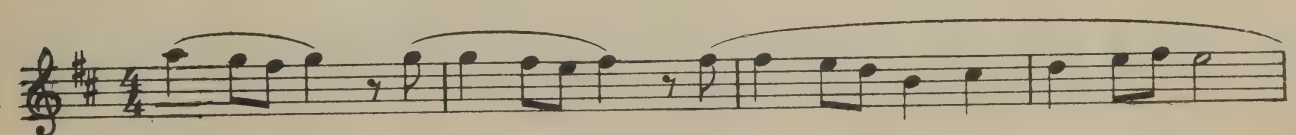

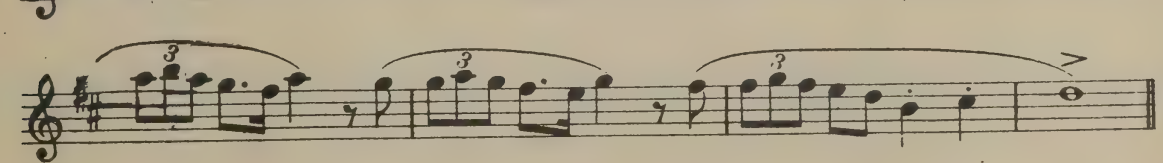

PART II.

CHROMATIC HARMONY.

The Neapolitan Sixth.

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The Augmented Sixth.

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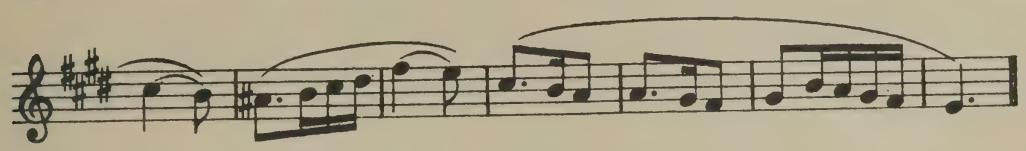

The Supertonic Seventh and Supertonic Ninth.

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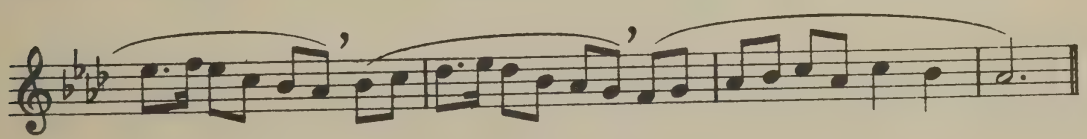

The Tonic Seventh and Tonic Ninth.

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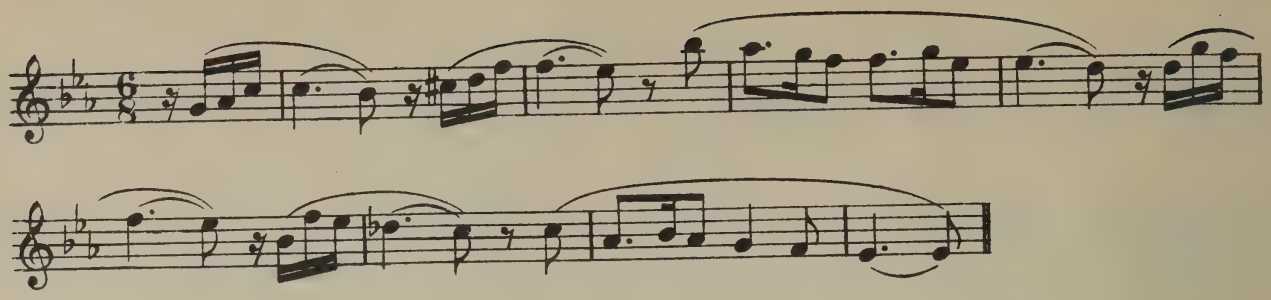
93.



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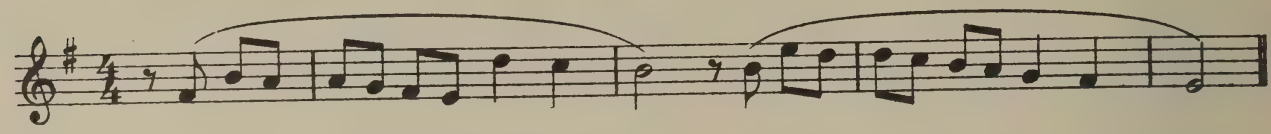

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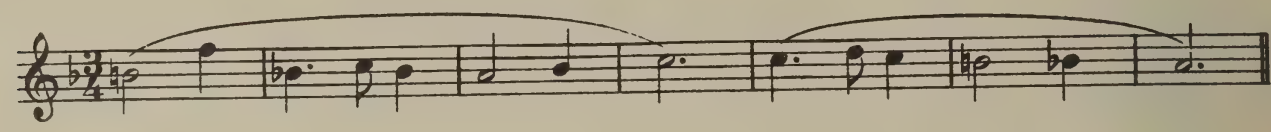

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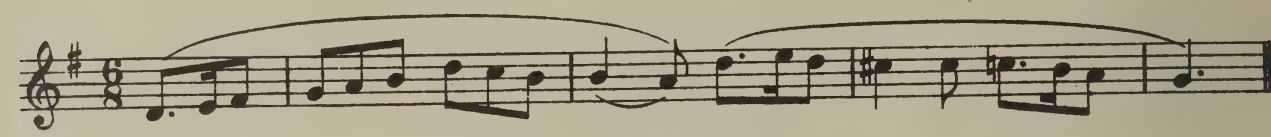

Diminished and Leading Seventh. (Supertonic and Tonic Root.)

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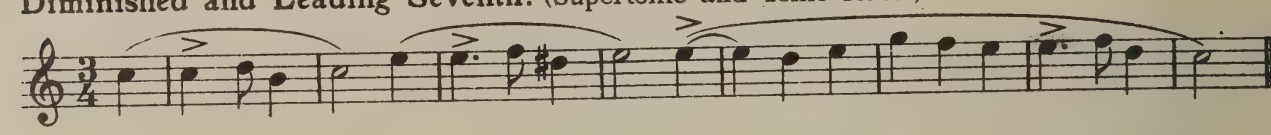

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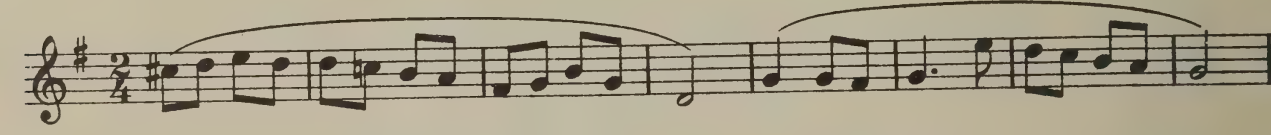

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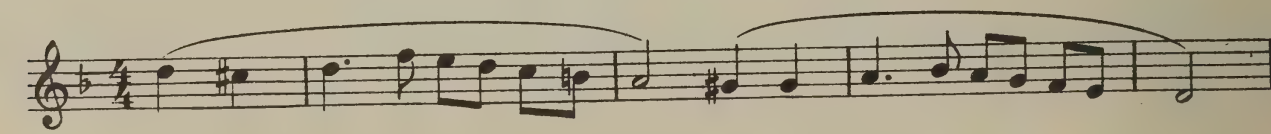

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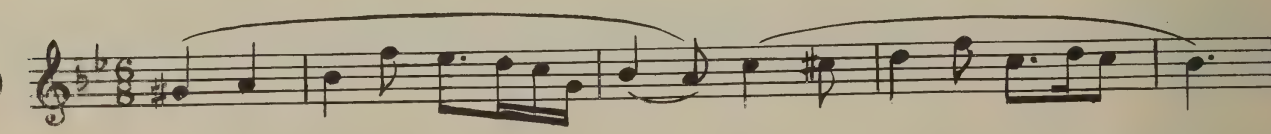

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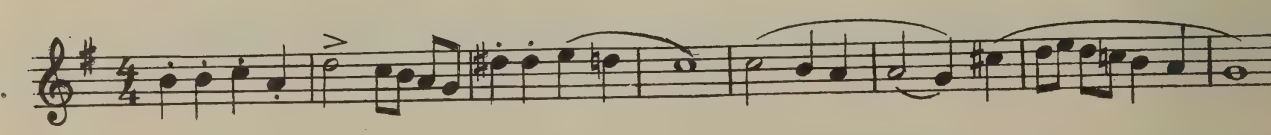

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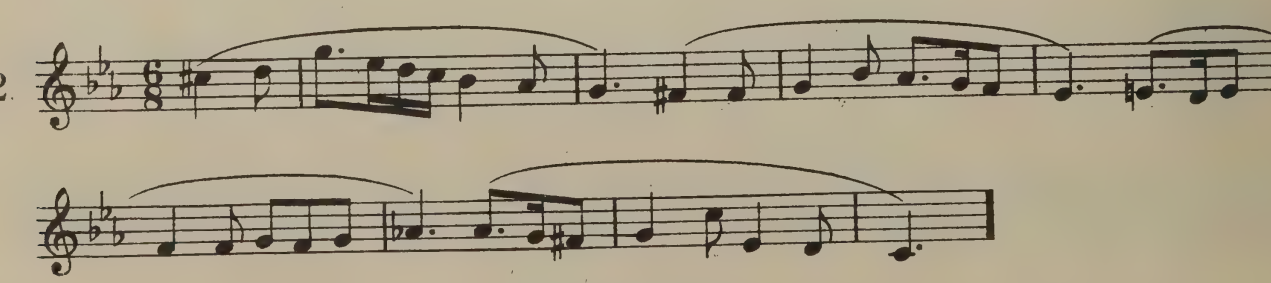

PART III.

ADDITIONAL EXERCISES.

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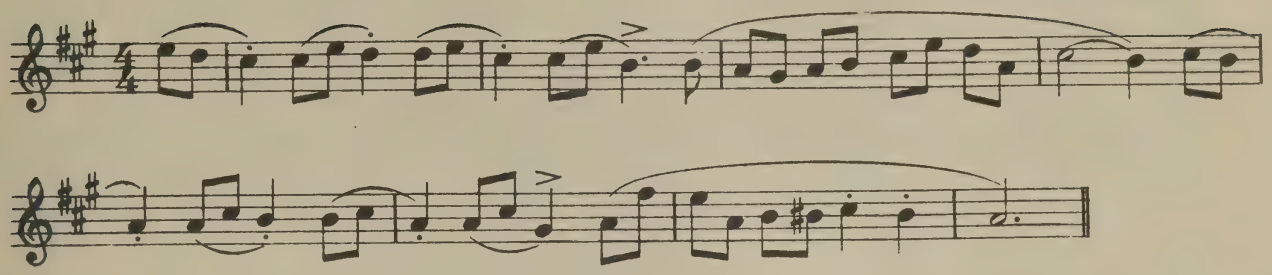

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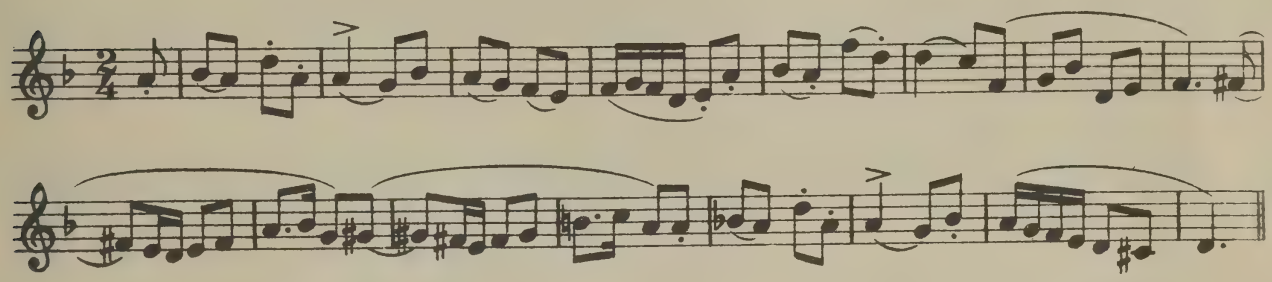

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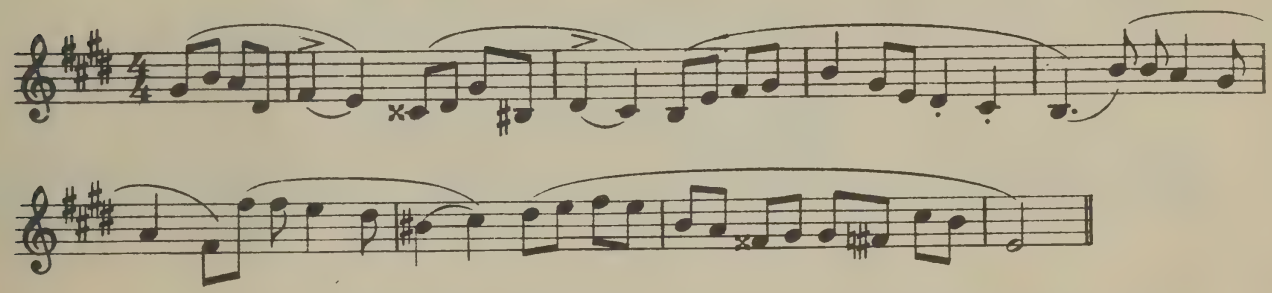

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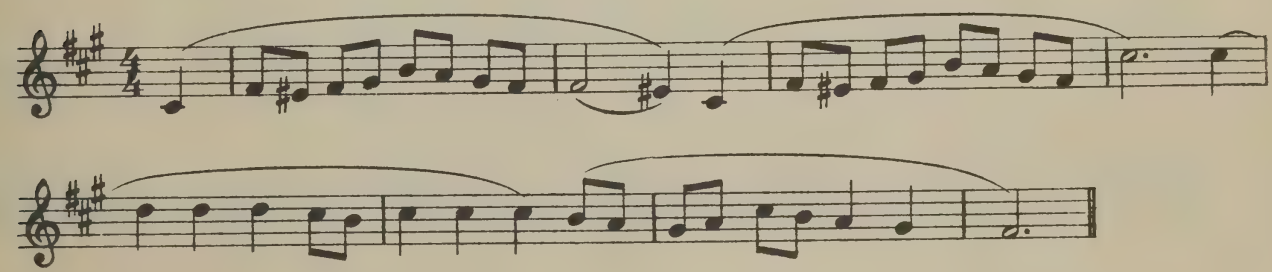

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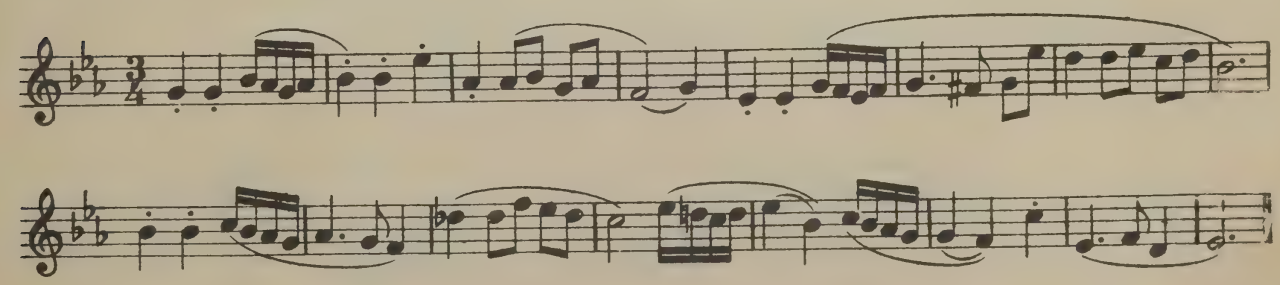

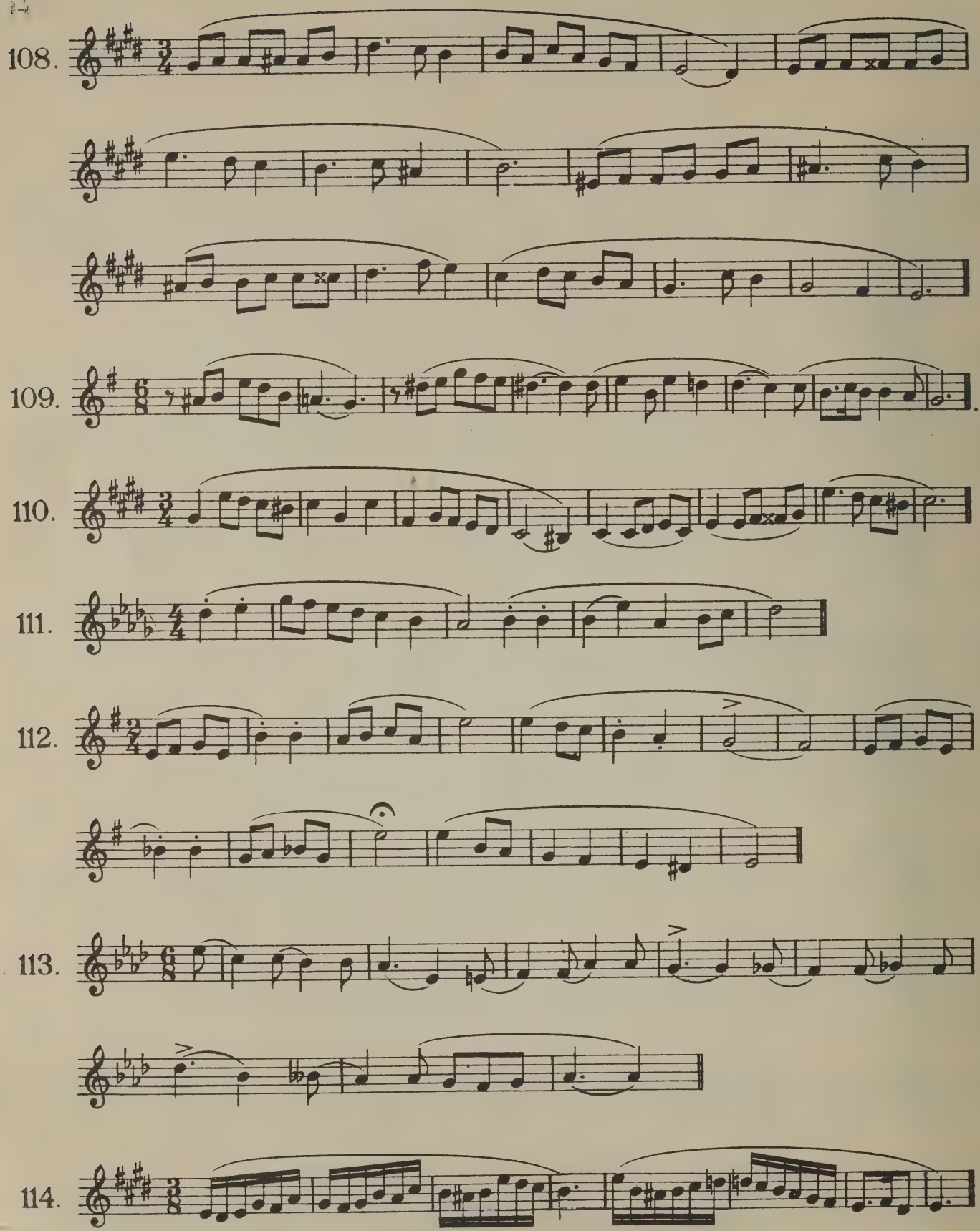
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